

PITTSBURGH

COLOR DYNAMICS

FOR THE HOME



Compliments of



PITTSBURGH'S System of Color Dynamics involves the application of the energy in color.

Color Dynamics in no way interferes with the use of standardized decorative systems. For best results, these must still be followed, but through a proper appreciation of the energy in color, it is possible to bring new values and benefits to the art of making your homes attractive, safer, and more livable.

Don't gamble with color—its influence on the comfort and well being of your family is too important. You'll avoid mistakes and achieve long-lasting satisfaction if you follow these two simple rules—

Paint RIGHT with Color Dynamics • Paint BEST with Pittsburgh Paints

The color plan of the house shown on the cover uses a balance of warm and cool hues placed so as to accentuate the architect's arrangement of horizontal lines and masses. The almost neutral stonework is a perfect foil for the more positive colors. BODY, TRIM, SASH AND DOORS — *Sun-Proof House Paint, Ivory 1-85*. SHUTTERS — *Sun-Proof House Paint, Copper Brown 1-306*. ROOF — *Pittsburgh Shingle Stain, Ivy Green 5-342*.
Theodore Lamb, Architect

Sharp contrast between body and roof has been avoided to prevent the house from appearing too low. Contrasting chimney color produces a vertical accent. BODY AND TRIM — *Sun-Proof House Paint, Titanic Outside White 1-54*. SASH AND DOOR — *Sun-Proof House Paint, Spanish Blue 1-346* grayed slightly by addition of small amounts of Black and White. ROOF — *Pittsburgh Shingle Stain, Silver Gray 5-368*.
Samuel Marx, Architect

Noel Flint & C. W. Schonne, Associates.

UTILIZE THE ENERGY IN COLOR

LABORATORY tests and practical experience prove that there is *Energy in Color* which affects your Health, Comfort, Happiness and Safety. By using the *Energy in Color* you can paint yourself a home not only lovely to look at, but also lovely to live in.

When our Color Engineers started their study of the use of color in industry, educational institutions, office buildings, stores and homes they were determined to explore the physiological and psychological reactions and benefits that occur in these various fields of operation.

Their conclusions were that these things are due to the *Energy in Color*. Color, in the form of light, is part of the electro-magnetic spectrum. Light is one of its many octaves; others are cosmic rays, gamma rays, X-rays, ultra-violet rays, infra-red rays, radio and television rays—all possessing energy, yes, all, *including light*, possessing energy. Science has established these facts:

1. All electro-magnetic waves are identical except in wave length and frequency.
2. All types of radiant energy travel at the same rate of speed—186,000 miles per second, and this divided by the wave length of each, establishes its frequency.
3. Each color has a definite wave length—from 1/16 to 1/32 millionth of an inch—and therefore varies in frequency and impact force.
4. The value of each hue is controlled by its amplitude, light values having greater amplitudes than dark values.

EXAMPLE



Dark Red Wave—Dark Shade Light Red Wave—Light Tint
Low Value—Low Amplitude High Value—High Amplitude

5. The waves of the electro-magnetic spectrum serve an almost limitless number of uses—radio, television, infra-red photography, ultra-violet lamps, fluorescent lights and X-ray machines.

Since the many types of rays in the electro-magnetic spectrum possess great energy and perform definite functions, it is factual that

light rays, which are part of this spectrum, possess usable energy.

Variation in the number of impacts upon the eye affects muscular, mental and nervous activity. For example, tests show that under ordinary light, muscular activity is twenty-three empirical units. It advances slightly under blue light. Green light increases it a little more. Yellow light raises it to thirty units. Subject a person to a given color for as little as five minutes and his mental as well as his muscular activity changes.

The medical profession has long realized that colors can be used to stimulate or depress. Some help people to relax and be cheerful. Others stimulate and invigorate them. Still others set up irritation and actual physical discomfort.

Pittsburgh's science of Color Dynamics is winning increased acceptance in many fields.

Originally developed to increase efficiency in industry, its use has accomplished results in scores of great plants that are truly phenomenal. Testimonials tell how this science reduces workers' eye fatigue, lifts spirits, improves quality and quantity of production. Accidents are reduced.

Its use in hospitals has speeded recovery of patients, effectiveness of medical and nursing staffs has been raised.

In schools concentration is assisted, energy stimulated, eye fatigue retarded among students and teachers alike. Leading hotels have utilized Color Dynamics to impart an atmosphere of friendliness, comfort, and good cheer. Offices are made to seem more spacious, pleasing to the eye, contributing to the health and efficiency of employees.

Color Dynamics is in no way an experiment. Its principles have been widely tested in many fields with uniformly beneficial results. Color Dynamics takes the guesswork out of home decoration—enables you to choose with scientific accuracy, the right color combination for your home, inside and out.

By this fascinating method you can modernize your old home, or start your new home off right for better, happier living.

EXTERIOR

Pittsburgh's Color Engineers offer the following suggestions for the application of Color Dynamics principles to exterior painting.

1. To reduce the apparent height of a building, paint the roof and upper shutters darker than the body of the building.
2. Minimize architectural defects by painting dormers and gables in the body color. Draw attention away from upper part of building by using a contrasting color on the lower shutters and front door.
3. A low house can be made to appear taller if the body color is used on dormers and if the roof is painted in a light color.






 The importance of the entrance is enhanced by the use of a contrasting color. Treatment of shutters and gables adds to the apparent height of house. BODY AND SHUTTERS — *Sun-Proof House Paint, Pearl Gray 1-88*. TRIM AND SASH — *Sun-Proof House Paint, Titanic Outside White 1-54*. DOOR — *Sun-Proof House Paint, Spanish Blue 1-346*. ROOF — *Pittsburgh Shingle Stain, Spanish Blue 5-370*.

R. P. Traveletti, Architect


 Body, trim and sash in practically the same hue and value unifies the various parts of this rambling house. Green shutters add a cool note of contrast with body color as well as accenting perpendicular lines, in keeping with those of the bay window. BODY — *Sun-Proof House Paint, Jersey Cream 1-84*. TRIM AND SASH — *Sun-Proof House Paint, Titanic Outside White 1-54*. SHUTTERS — *Sun-Proof House Paint, Kentucky Green 1-338*. ROOF — *Pittsburgh Shingle Stain — Walnut Brown 5-263*.

Bertram Weber, Architect

4. De-emphasize chimneys by painting them the same color as the body of the house.
5. Avoid calling attention to different sized windows by painting the sash and trim in the body color, emphasizing mass rather than detail.
6. Say "Welcome" to visitors by painting the doorway in a bright contrasting color.
7. Small houses look larger when painted in light colors; large houses can be made to seem smaller by the use of darker values.
8. Undesirable architectural details can be "painted out" by using an over-all color on body and trim.



The body of the house in White contrasts with sweep of Green roof lines and rows of shutters to feature horizontal lines of the building's design. Buff brick provides a note of warmth to an otherwise cool color plan. BODY, TRIM, SASH AND DOOR — *Sun-Proof House Paint, Titanic Outside White 1-54*. SHUTTERS — *Sun-Proof House Paint, Copper Verde 1-341*. ROOF — *Pittsburgh Shingle Stain, Ivy Green 5-342*.
Bertram Weber, Architect

Warm colors are used here to highlight the Mediterranean characteristics of this ranch type house and to contrast with cool colors of surrounding foliage. BODY, TRIM, SASH AND DOOR — *Sun-proof House Paint, Milwaukee Cream 1-83*. SHUTTERS — *Sun-Proof House Paint, Brick Red 1-337*. ROOF — *Pittsburgh Shingle Stain, Indian Red 5-243*.
Theodore Lamb, Architect



Apply the principles of
COLOR DYNAMICS
in conjunction with the use of
standard color plans as shown below



- 1—Complementary
- 2—Split Complementary
- 3—Triad
- 4—Analogous
- 5—Monochromatic
- 6—Pastels or Light Values

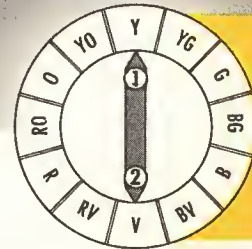
By following Color Dynamics principles you can obtain the following predetermined objectives.

1. Gain variety by painting one wall in a darker or lighter color than the remaining walls.
2. To equalize the proportions of a long, narrow room, paint the end walls in darker values of the color used on the long walls.
3. Reduce the apparent height of a room by painting the ceiling darker than the walls.
4. Two adjoining rooms may be unified and harmonized by using the reverse color plan. The ceiling color of room number one is used for walls of room number two, and the wall color of the first room for the ceiling of the second.
5. Light colors will make a room seem larger, dark colors will cause it to seem smaller.
6. Walls and woodwork painted in the same color create an effect of spaciousness.
7. Excess sunlight or warm light may be counteracted by the use of cool colors—Gray, Blue, Blue-Green, or Green. Lack of warm light can be compensated for by the use of Ivory, Yellow, Peach, Coral, Rose, Beige, or Brown hues.
8. Colors should serve as backgrounds for furnishings, therefore available furnishings must receive consideration when choosing colors.

Pittsburgh's Color Engineers offer the following safety suggestions, made possible through the functional use of color.

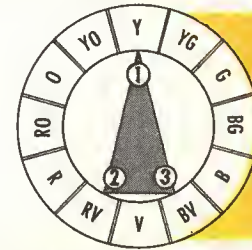
1. Minimize the hazard of poorly lighted stairs by painting the surface of treads in a light color.
2. Improve visibility in poorly lighted areas by painting floors in light colors.
3. Avoid tripping over thresholds by painting adjacent areas in a contrasting color.
4. A band of yellow on either side of the garage door will avoid wrinkled fenders.
5. Paint the electric fan guard in a contrasting color. Do the same with guard rails on the washing machine wringer, electric switches, the furnace door handle, and other controls on household equipment.
6. Paint your mail box in a revealing color and earn a "thank you" from your mailman.
7. Paint a bright color behind your house number for the convenience of callers and tradesmen.
8. Paint garden tools and kitchen utensils for easy identification and mark of ownership.
9. Paint a vivid color behind your switch box, meters, and the points at which gas and water are turned on and off.
10. Reserve Red to identify the spot where you hang your fire extinguisher or similar piece of equipment.

1. COMPLEMENTARY HARMONY



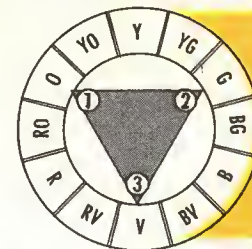
Two opposite hues on the color circle used in normal colors, tints, shades or grayed versions. The neutrals—White, Gray and Black may be used in any color harmony. Example—Peach or Coral (tints of Orange) and Powder Blue (tint of grayed Blue).

2. SPLIT COMPLEMENTARY HARMONY



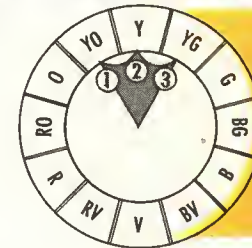
Any color with the two colors on either side of its opposite on the color circle offers greater variety than Complementary harmony. Example—Tint of Yellow and light Gray with accents of Red-Violet and Blue-Violet.

3. TRIAD HARMONY



Any three colors equally distant on color circle. Example—Ivory (tint of Yellow), Dusky Rose (grayed tint of Red) and a shade of Blue.

4. ANALOGOUS HARMONY



A series of adjacent colors on the color circle which are harmonized by containing one color in common. Example—Tint of Green, Yellow-Green and Yellow with accents of Yellow-Orange. All of these colors contain Yellow.

5. MONOCHROMATIC HARMONY

One hue only in normal color, tints, shades and grayed versions. Use is more limited than other harmonies but is useful to complement colors of landscape or of an architectural feature. Example—White kitchen with ceiling in tint of Green, accents of normal Green in cupboard interiors and accessories and floor of tile Red.

6. PASTELS OR LIGHT VALUES

Almost any combination of colors may be used if they are sufficiently light in value—the so-called pastels. Example—Orchid (tint of Violet), light Turquoise (tint of Blue-Green), Dusty Rose (tint of grayed Red) and Ivory (tint of Yellow). This harmony is best in bedrooms and bathrooms.

HALLS

Whether your home is big or small—somer or sunny, Color Dynamics will bring out its best features, make it more attractive, safer, more livable.

By following these famous principles you can paint new charm and beauty into your home, and scientifically bring out the best effect in every room.



The charm of the unexpected in color placement gives character and interest to this simple hallway. The colors are a Triad of *Blue Green*, *Red Violet* and *Yellow Orange*. WALLS BELOW CHAIR RAIL AND STAIR WALLS — *Wallhide Flat Wall Paint, Blue Green 26-67*. ABOVE CHAIR RAIL AND CEILING — *intermix one part Wallhide Flat Wall Paint, Camea Peach 26-71 and four parts Wallhide Flat Wall Paint, White 26-5*. TRIM — *Waterspar Enamel, Soft White 54-128*.
Bertram Weber, Architect



An Analogous series of colors harmonized by Yellow makes of this gay little hall an area of transition between house and out of doors. The preponderance of Greens complements the dull Reds of the floor which is a fixed architectural feature apart from the paint color scheme. WALLS — *intermix equal parts Wallhide Flat Wall Paint, Pastel Green 26-68 and Wallhide Flat Wall Paint, White 26-5*. CEILING — *Wallhide Flat Wall Paint, Pastel Yellow 26-63*. TRIM — *Wallhide Semi-Glass Wall Paint, Aqua Green 27-158*.
Bertram Weber, Architect



A subtle sequence of Greens in varying degrees of value and intensity forms the background of this restful living room and serves as a basis for contrast with its Complementary color, Red, used in subordinate relationship. WALLS — *Wallhide Flat Wall Paint, Soft White 26-72*. CEILING — *intermix one part Wallhide Flat Wall Paint, Sylvan Green 26-66 and four parts Wallhide Flat Wall Paint, White 26-5*. TRIM — *Waterspar Enamel, Soft White 54-128*.
Hedrich-Blessing, Photographers





LIVING ROOMS



Here a color plan is built around a view. Walls, ceiling, floor and furnishings are a Monochromatic series of tints and shades of Orange in various degrees of intensity. The harmonious though restrained result serves at all seasons to give due prominence to the focal point of the room — the picture window and its constantly changing view. WALLS AND TRIM — *intermix equal parts Wallhide Flat Wall Paint, French Beige 26-62 and Wallhide Flat Wall Paint, White 26-5.* CEILING — *intermix one part Wallhide Flat Wall Paint, Cameo Peach 26-71 and two parts Wallhide Flat Wall Paint, White 26-5.*

Cowles & Colean, Architects

This sparkling and colorful interior results from the judicious application of a Split Complementary color plan — Blue, Yellow Orange and Red Orange. The more intense colors are, of course, used in small areas. WALLS — *intermix equal parts Wallhide Flat Wall Paint, Light Cream 26-64 and Wallhide Flat Wall Paint, White 26-5.* CEILING — *Wallhide Flat Wall Paint, Horizon Blue 26-61.* TRIM — *Waterspar Enamel, Colonial Cream 54-133.*

Courtesy Marshall Field & Company



A background of the popular Dusky Rose is here the keynote for the use of a Triad of Red, Yellow and Blue, all in light value and low intensity. The rich glowing effect is achieved by use of important areas in warm colors with restrained accents in cool Blue. WALLS — Wallhide Flat Wall Paint, Dusky Rose 26-70. CEILING — Wallhide Flat Wall Paint, Light Ivory 26-65. TRIM — Waterspar Enamel, Dusky Rose 54-125.

James F. Eppenstein, Architect

Analogous colors including Yellow Orange, Yellow, Yellow Green and Green provide sufficient variety to permit the use of an interplay of warm and cool hues in adjoining rooms — producing an effect of harmony and unity. WALLS—ROOM IN FOREGROUND — Wallhide Flat Wall Paint, Pastel Yellow 26-63. ROOM IN BACKGROUND — Wallhide Flat Wall Paint, Pastel Green 26-68. CEILINGS — BOTH ROOMS — intermix one part Wallhide Flat Wall Paint, Pastel Green and four parts Wallhide Flat Wall Paint, White 26-5.





DINING ROOMS



Abundant warm light is tempered by large areas of grayed Blue. A Triad is completed by accents of Yellow Orange and Red Orange. WALLS — intermix one part Wallhide Flat Wall Paint, Wedgwood Blue 26-60 and two parts White 26-5. CEILING — intermix equal parts Wallhide Flat Wall Paint, Light Cream 26-64 and White 26-5. TRIM AND DADO — intermix equal parts Waterspar Enamel, Colonial Cream 54-133 and Waterspar Enamel, White 54-171.

Bertram Weber, Architect.

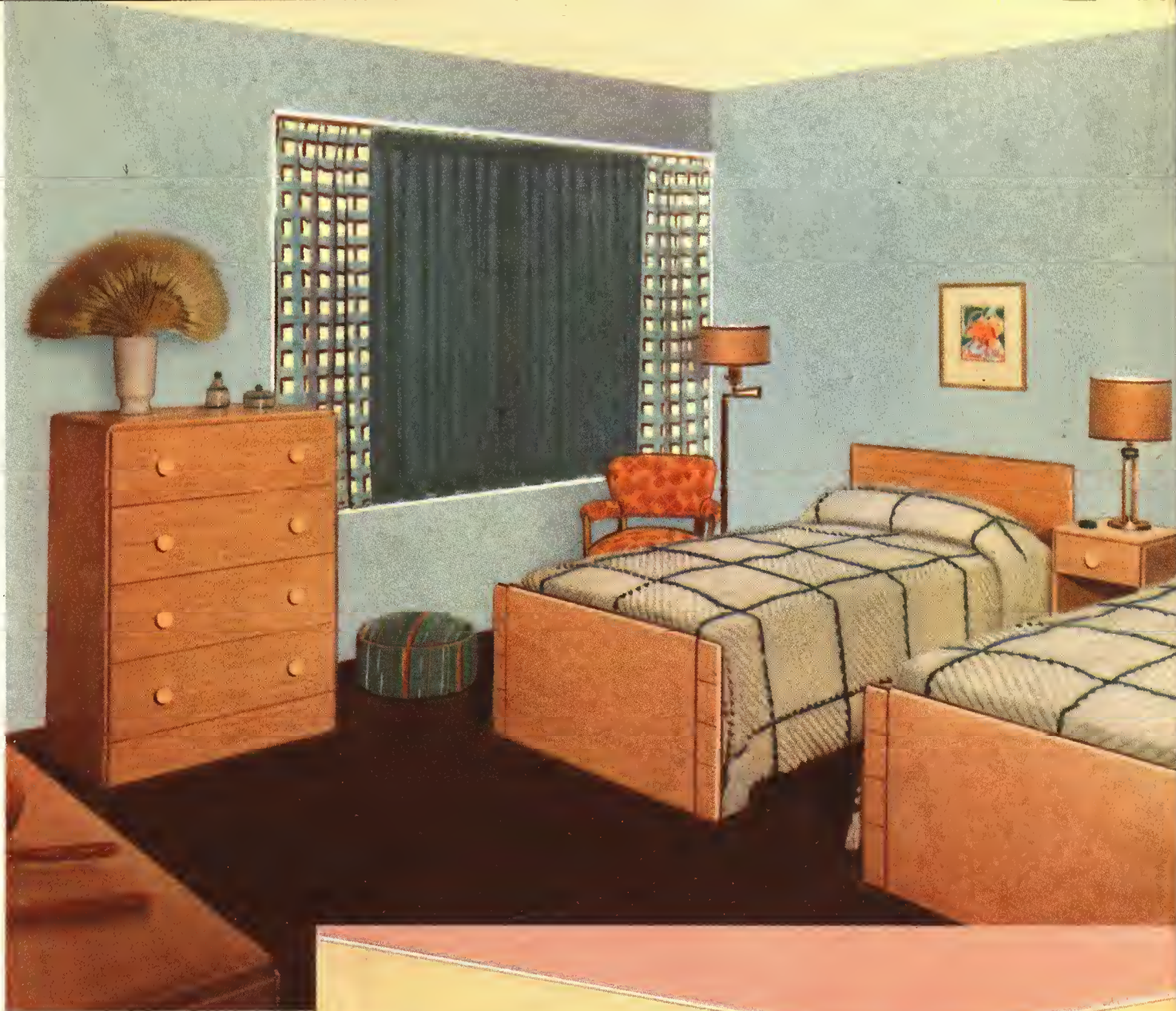
Based on a striking fabric of brilliant hues and Black this color plan was developed in an Analogous range. Color areas are placed to give importance to contemporary style and blond finish of furniture. WALLS — intermix equal parts Wallhide Flat Wall Paint, Pastel Green 26-68 and White 26-5. CEILING — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM — Wallhide Semi-Gloss Wall Paint, Aqua Green 27-158.

Dignity and restraint of architecture and furnishings in this dining room are enhanced by the Triad used in its decoration. WALLS — DINING ROOM — Wallhide Flat Wall Paint, Soft White 26-72. HALL — intermix equal parts Wallhide Flat Wall Paint, Cameo Peach 26-71 and White 26-5. CEILING OF DINING ROOM — color of hall walls. TRIM — Wallhide Semi-Gloss Wall Paint, Pastel Blue 27-160.





BEDROOMS



In keeping with the bold simple design of its furnishings the color plan is achieved through judicious use of a Complementary scheme of Blue Green and Red Orange in an effective choice of values and intensities. WALLS — Wallhide Flat Wall Paint, Blue Green 26-67. CEILING — Wallhide Flat Wall Paint, Soft White 26-72. TRIM — Waterspar Enamel, Soft White 54-128.

Hedrich-Blessing, Photographers

The feminine character of this room is expressed in a Harmony of Light Values. The result is a mosaic of tints, each placed so as to enhance the beauty of the others. WALLS — Wallhide Flat Wall Paint, Pastel Yellow 26-63. CEILING — intermix equal parts Wallhide Flat Wall Paint, Dusky Rose 26-70 and Wallhide Flat Wall Paint, White 26-5. TRIM — Waterspar Enamel, Soft White 54-128. FURNITURE — intermix equal parts Waterspar Enamel, French Gray 54-122 and Waterspar Enamel, White 54-171.

Gertrude Stanton, Decorator

Broad expanses of White, Gray and Black create an atmosphere of calm repose and make more effective the subordinate areas of Yellow, Red Violet and Blue Violet in a brilliant Split Complementary color plan. WALLS — Wallhide Flat Wall Paint, Soft White 26-72. CEILING — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM AND VENETIAN BLINDS — Waterspar Enamel, Soft White 54-128.

Burnham Hoyt, Architect



The primary colors — Red, Yellow and Blue form the Triad so simply and effectively used in this unpretentious room to produce the charming result shown. WALLS — *intermix one part Wallhide Flat Wall Paint, Wedgwood Blue 26-60 and two parts Wallhide Flat Wall Paint, White 26-5. CEILING AND ALCOVE — Wallhide Flat Wall Paint, Pastel Yellow 26-63. TRIM — Waterspar Enamel, White 54-171. C. A. Schreiber, Architect*

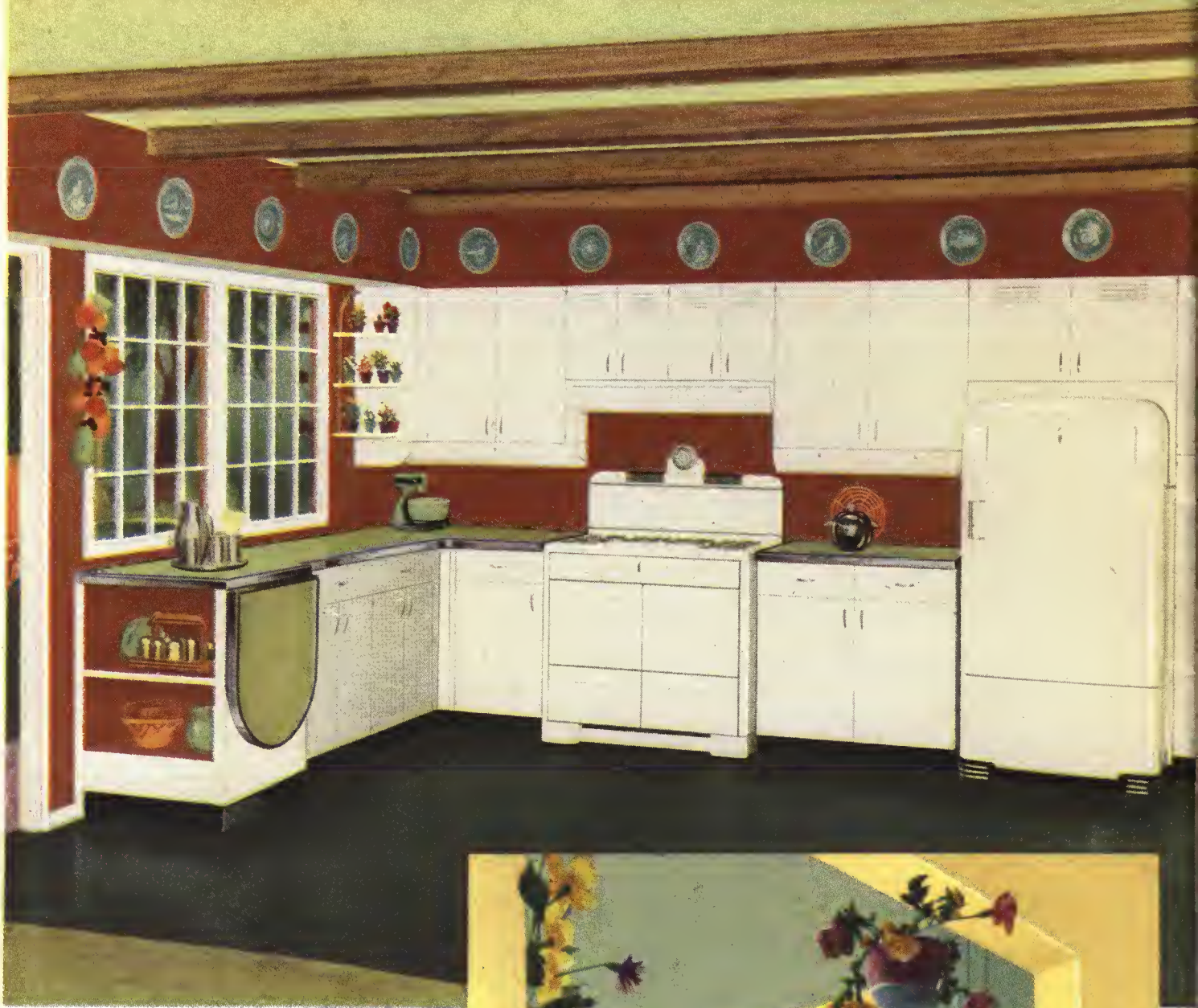
Brilliant clear colors and sparkling contrasts characterize the skillful application of an Analogous color plan to this nursery. WALLS — *Wallhide Flat Wall Paint, Soft White 26-72. CEILING — intermix equal parts Wallhide Flat Wall Paint, Blue Green 26-67 and Wallhide Flat Wall Paint, White 26-5. TRIM — Waterspar Enamel, Soft White 54-128. FURNITURE — Waterspar Enamel, Jonquil Yellow 54-132.*

Samuel Marx, Architect, Noel Flint & C. W. Schonne, Associates





KITCHENS



Here the charm of rugged peasant decoration is combined with severely simple and functional contemporary design. The primitive hewn beams dictate the Split Complementary color plan of sturdy Red with direct contrasts in Yellow Green and Blue Green. WALLS — *Wallhide Semi-Glass Wall Paint, Dusky Red 27-164*. CEILING — *intermix one part Waterspar Enamel, Apple Green 54-131 and four parts Waterspar Enamel, White 54-171*. TRIM AND CABINETS — *Waterspar Enamel, White 54-171*. Courtesy Servel, Inc.

This compact kitchen sacrifices none of its color because of its size. A Triad of Yellow Orange, Blue Green and Red Violet forms the color basis for the stimulating effect shown here. WALLS AND TRIM — *Waterspar Enamel, Colonial Cream 54-133*. CEILING — *intermix one part Waterspar Enamel, Jade Green 54-132 and four parts Waterspar Enamel, White 54-171*. CUPBOARDS — *intermix equal parts Waterspar Enamel, Jade Green and Waterspar Enamel, White 54-171*. Courtesy Crane Company

The trim efficiency of this modern kitchen is epitomized by the simple means used to design its color plan — Blue and its complement — Orange, in two values. These colors are thrown into relief by areas of Black and White. WALLS — *Wallhide Gloss Wall Paint, Peach Buff 28-264* with spaces between counters and cupboards in *Black Carrara Structural Glass*. CEILING — *Wallhide Glass Wall Paint, French Blue 28-262*. TRIM AND CUPBOARDS — *Waterspar Enamel, White 54-171* with interiors of cupboards in *intermix of equal parts Waterspar Enamel, Sunset Orange 54-124 and Waterspar Enamel, White 54-171*.





BATHROOMS

Upper left:

An Analogous series from Yellow to Blue Green is responsible for this cool under-seas effect with its contrasting accent of Sunlit Yellow. Here, again, varying color contrasts may be introduced from time to time — Coral, Burgundy or Dusky Rose. WALLS — *Tranquil Green Carrara Structural Glass*. CEILING — *Wallhide Gloss Wall Paint, Sunlit Yellow 28-267*.

Upper right:

This basic color plan, Monochromatic, is composed of neutrals with one color, Orange, in two values. It offers a pleasing and harmonious contrast with an ever changing variety of towels, mats and other accessories in such colors as Yellow, Peach, Green and Turquoise. WALLS — *WAINSCOT — Gray Carrara Structural Glass*. UPPER WALLS — *Waterspar Enamel, Soft White 54-128*. CEILING — *Wallhide Gloss Wall Paint, Peach Buff 28-264*. TRIM — *Waterspar Enamel, White 54-171*.
Courtesy Crane Company

Lower right:

A warm glow of reflected light from upper walls and ceiling in a tint of Red is counteracted somewhat by cool areas of Blue and further highlighted by minor accents of Yellow — the three colors of a primary Triad. WALLS — *WAINSCOT — White Carrara Structural Glass with narrow Black cap*. UPPER WALLS AND CEILING — *Wallhide Gloss Wall Paint, Twilight Rose 28-266*. TRIM — *Waterspar Enamel, White 54-171*.
Courtesy Marshall Field & Company



OUTDOORS

Uninhibited by the restraining influence of four walls, color on furniture for porch, lawn or patio may express itself in accents of sparkling pure color and harmonious combinations. Such use of color is in keeping with the carefree mood of outdoor living and entertaining.

Festive and stimulating effects, as those shown here, may be achieved in two ways. Paint colors used may be the means to an end or they may in themselves create the

desired effect without the need for harmonizing colors in upholstering fabrics. In the first instance the structural beauty of the furniture design is featured by the use of a single paint color in a neutral or a hue of low intensity which serves the additional function of throwing into strong relief the festive colors of fabrics used.

The colors of Waterspar Enamel used in finishing the furniture shown below are:

UPPER LEFT: Waterspar Enamel, Apple Green 54-131 and Waterspar Enamel, Jonquil Yellow 54-132.

LOWER LEFT: Intermix equal parts, Waterspar Enamel, Sunset Orange 54-124 and Waterspar Enamel, White 54-171 and Waterspar Enamel, Royal Blue 54-120.

UPPER RIGHT: Waterspar Enamel, White 54-171 and an intermix of equal parts Waterspar Enamel, French Gray 54-122 and Waterspar Enamel, White 54-171.

LOWER RIGHT: Waterspar Enamel, White 54-171.



Pittsburgh Paints

THE toughness and all-'round goodness of any paint depends to a high degree on the quality of the oil that goes into it.

For many years the Pittsburgh Plate Glass Company has been a leader in research to improve paint making oils and resins. Among the resulting discoveries are two of great importance —

The Molecular Selection Process The Vitolized Oil Process

For the first time—by Pittsburgh's Molecular Selection Process—a paint oil supplied by nature as a complex mixture is separated to produce a superior oil for paint making. Molecular Selection starts with natural oil carefully chosen as the best of its kind. One natural oil enters the tower—two new oils come out; the first, a paint-making oil which is better than nature's best, the second, of value for other commercial uses.

Of equal importance is the discovery and perfection of a series of Vitolized Oils, which make possible Pittsburgh's famous painting system, and keep the many Pittsburgh Paints in which they are used, *Live*, tough, and elastic, resulting in longer lasting, more economical, paint jobs.



Controlled Penetration

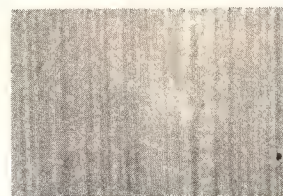
A study of paint application problems under today's complex conditions, indicated the importance of proper surface sealing. To answer this need the Pittsburgh Plate Glass Company developed Sun-Proof Exterior Primer, built on the controlled penetration principle. This provides the proper foundation for finishing coats and effectively counteracts common exterior paint failures when deep penetrating primers are used. Sun-Proof Primer does not penetrate excessively, consequently retains sufficient elasticity to be durable and moisture resistant. A tabulation of its outstanding properties follows:

1. It is specifically designed and adequate for priming the many and varied types of exterior wood surfaces encountered on both new and old work.
2. It is ready for use with little or no thinning, eliminating the uncertainty of results due to improper manipulation.
3. It penetrates sufficiently to secure proper adhesion to old paint or new wood without having its life-giving oils absorbed, the penalty of which is a weakening of the foundation for the finishing coats.
4. It seals the surface well and minimizes the chance that the finished job will be non-uniform and spotty.

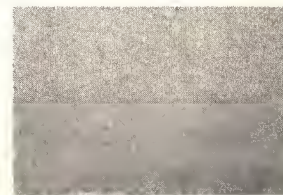
5. It "hides" well in one coat, resulting in a perfect foundation for finishing coats.
6. It presents no "crawling" problem in the application of the finishing coat.
7. The drying is fast enough to minimize weather hazards during the painting period.
8. The working and application properties are such as to result in easy and economical use.

The combination of Pittsburgh's Sun-Proof Primer and a second coat of the proper body color will result in a long-lasting, protective coating, free from "hills and valleys." The special oils used in Sun-Proof products keep the film *Live*, tough, elastic, uniform, resistant to weather wear, cracking and peeling. See diagram showing comparative results.

WRONG: Ordinary paints dry with "hills and valleys," better known as brush marks. In the valleys the paint film is thinner—more likely to break down. Avoid this risk by using Sun-Proof Paints.



RIGHT: Pittsburgh Sun-Proof Paints level out smoothly because they are enriched with vitolized oils. They spread evenly without deep valleys, are easy to apply; uniform film resists cracking, gives long-lasting protection to surfaces.



THE Pittsburgh Sun-Proof Two-Coat System for exterior painting is thoroughly practical. The products involved in its use are:

- SUN-PROOF WHITE PRIMER
- EIGHT SUN-PROOF BODY COLORS
- SEVEN SUN-PROOF TRIM COLORS AND BLACK
- SUN-PROOF TITANIC OUTSIDE WHITE
- SUN-PROOF TINTING WHITE
- SUN-PROOF FUME-PROOF OUTSIDE WHITE
- SUN-PROOF BRICK AND STUCCO OUTSIDE WHITE

Each product has been specifically designed and formulated to perform its proper function as part of the Sun-Proof Two-Coat System. Consideration has been given to such factors as varieties in woods used, non-uniformity in texture, and the increased use of pre-fabricated materials.

Sun-Proof Body Colors

Pittsburgh Sun-Proof Body Colors are available in nine colors, chosen for their popular demand and almost universal use. They embody all the desirable properties of finish coat materials, are easy to apply,



PITTSBURGH PAINTS

PITTSBURGH PLATE

PITTSBURGH 22



GLASS COMPANY

PENNSYLVANIA

PITTSBURGH

COLOR DYNAMICS

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